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In the *Medical Record* of May 13, 1893, Dr. C. L. Dana of New York described a male patient, aged 36, with chorea, hereditary for five generations, always through the maternal side and generally developed after 30. He was trephined and a piece of skull 2x3 inches was removed; improved after it for a few months and then relapsed as before. With his consent a brain electrode was inserted in the shoulder and arm center. There was a convulsive movement of the arm and shoulder, the shoulder being fixed and the whole arm raised and drawn back a little. There was also a slight movement in the left foot, and a little twitching in the left face. The arm felt heavy and numb, as if the nerves were pressed. These sensations came and went with the movement. Repetition with a stronger current produced the same results intensified, but with no pain. From this the author infers a sensory correlative to the motor cause seated in the motor cortex.

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The words in the sentences of several writers of English classics were counted, to determine the normal average. Of recent writers, De Quincey was found not to deviate for any considerable period from an average of 32.73 words in the sentence; Macaulay, 23; Channing, 25.35; Emerson, 20.71; Bartol, 16.63. Of older authors, Chaucer gave 48.99; Ascham, 49.60; Lyly, 36.83; Fabyan, 63.02; Spenser, 49.82; Joseph Hall, 52.60. The same author shows no deviation from his average in his earlier and later writings. There is a distinct rhythm running through the works of an author. Long sentences may prevail for a few pages, but they are to be followed by several pages of short sentences in sufficient number that he does not differ from his norm for any considerable period. The greater sentence length among the older authors reveals greater predication, more past and present participles than in recent writers. The development of English prose, is toward the average for oral speaking. There is a larger per cent. of simple sentences in the later writers as compared with the older. In Chaucer and Spenser he finds 8 and 4 per cent. of simple sentences and in Macaulay and Bartol 40 and 45 per cent. respectively. The habit of dictating to stenographers is assisting in this movement toward the oral norm. The writers for *Fireside Companion* appreciate this and conform their style more closely to the style in oral speaking. 500 periods from *Saturday Night* yielded an average of five words to the sentence. This analytic process which appears in the development of English prose shows somewhat in the individual. High school and college students tend strongly to a heavy style, and the work of English instruction is largely the taming of the students down to practical oral standards. Children string their first articulate utterances together with many "ands." Later they learn to subordinate by conjunctions and then leave their conjunctions without verbs. The writer promises communications of further study. He does not touch upon the variable error—a point that would be interesting in the comparison of the older with the more recent writers.

T. L. BOLTON.